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The following are a few brief extracts of
Letters and also the opinions of the Press of
**HARVEY'S AMERICAN LANDSCAPE
SCENES.**

From Sir Martin A. Shæe, D. C. L., F. R. S. and
President of the Royal Academy, London.—
"I have been much gratified by the inspection, &c."

From His Grace the Duke of Rutland, dated Belvoir Castle. "—The first Number of your work on American Forest Scenes is much admired here, &c."

From the Honorable L. T. Hope, M. P. London.
"—I have abstained from subscribing to serial publications, but this I consider of such interest as to justify me in breaking the rule."

From the London Literary Gazette and Journal of Belles Letters. "This experiment will, we trust be received in the manner it deserves, both from its novelty and personal merits, &c.—It is therefore a great pleasure to see them painted in a very skillful and picturesque manner &c.,—and ought to recommend them strongly to the Old World, &c."

From the Albion of July 16th. "—We have therefore a splendid pictorial illustration, &c.—So highly do we think of this magnificent series, both in plan and execution that we shall return to the subject again, &c."

From the Boston Daily Advertiser and Patriot.—
"The Artist has studied long and faithfully the peculiarities of American Scenery,—the scenes selected are very beautiful, &c."

From the Boston Times, May 18th, 1842.—"Mr. Harvey deserves the most liberal encouragement, &c."

From the Brother Jonathan. "—We shall take this opportunity to speak our opinion of these elaborate Drawings; we have never seen any paintings in Water Colors at all comparable to them, &c. This we are aware is high praise—but it is merited, &c."

N6537
.H388p
1843

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AN INDEX
TO THE
ORIGINAL WATER COLOR
DRAWINGS
AND
OIL PAINTINGS,

EXECUTED BY
George
MR. HARVEY,

AND
NOW EXHIBITING

FOR A SHORT TIME AT
No. 322 BROADWAY,
OPPOSITE THE HOSPITAL.

TO WHICH IS ATTACHED,
A CONCISE HISTORY
OF THE CAUSE WHICH HAS LED TO THE COMMENCEMENT OF THE
PUBLICATION OF THE DRAWINGS AS A

NATIONAL WORK OF ART.

ALSO,
THE ADDRESS UPON THE UTILITY OF THE FINE ARTS,
DELIVERED BEFORE THE AMERICAN INSTITUTE IN 1842.

NEW YORK:

C. C. & E. CHILES, JR., PRINTERS, 80 NASSAU ST.
1843.

Printed by C. C. & E. Chiles, Jr., 80 Nassau St.

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AN ADDRESS
UPON THE
UTILITY OF THE FINE ARTS,

AS BEING ESSENTIAL TO A REFINED STATE OF CIVILIZATION,

DELIVERED BEFORE THE AMERICAN INSTITUTE IN 1842.

Ladies and Gentlemen,

I have the honor of appearing before you this evening to advocate the utility of the Fine Arts, as being essential to a state of high intellectual and refined civilization.

The arguments I shall adduce will be few and condensed, that I may not long occupy your time and attention from the inspection of the many elegant and ingenious specimens of the acknowledged useful domestic arts, now surrounding us, and which the industry with the ingenuity of the times have happily called forth.

The test maxim of the age is a things', *usefulness*. This cannot be ascertained satisfactorily, unless we deeply pursue and dive into the abstract question of the design of the great Creator in endowing man with all the enobling capacities of a high intellectual and spiritual nature.

Doubtless He has not given us these capacities in vain, and everywhere surrounded us with the sublime,



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1843

and beautiful without having an ennobling and therefore useful end in view, both now and through all eternity. Are we not, when born into this world, endowed with the eternal principle; and does not our probation consist in selecting and cultivating the elevating and purifying pleasures, which arise from a contemplation of His stupendous and beautiful works? Has He not given us the beauty of the Flower garden; clothed the fields with verdure; spread out the wide extending Landscape with their woods and valleys; rivers and mountains, that we may admire and adore Him; that we may have pleasures, innocent and elevating; that we may become poets, as it were to utter and show forth His glory?

It seems to me that the love of the beautiful is the first sentiment which is awakened in infancy. Witness the eagerness with which the child in the cradle endeavours to possess itself of some glittering toy, that may catch its infantile admiration; what is it but a manifestation of an innate idea of beauty, that in after years ripens into a desire to be surrounded with the elegancies of furniture; of equipage; of buildings?—Though these physical elegancies, so distinct from the intellectual works of painters and sculptors, are frequently obtained to add to an ostentatious display of mere wealth, and sometimes with a view to awaken envy in the breasts of acquaintances. I have heard of those who abstained from receiving the usual visits of their circle until a splendid set of costly curtains were festooned by the upholsterer, or a new outfit of showy

furniture was received from the Cabinet makers; when forthwith were issued their invitations, that their peers might be struck with admiration and envy, who in their turn would play the silly game in an endeavor to outshine,—to eclipse,—to out rival.

When I was in Paris I witnessed one of these ignoble displays of wealth in a gentleman of fortune, who drove through the "Boulevards" nine times in the same day, and at each time with a fresh equipage of horses and carriage. I could but pity his state of intellectuality which impelled him to this and similar exhibitions, that he might obtain companionship with a class that must be despised by every right thinking person.

Let me not be understood as endeavoring to detract from a just appreciation of elegant furniture and equipage; but on the contrary, the acknowledgment of their usefulness to the community at large, I look upon as the precursor of a more intellectual state of society, and hail, therefore, as a good omen, the display of taste here witnessed in the beautiful manufacture of articles of acknowledged utility; but when I enter the mansions of the opulent and perceive them surrounded with a vain and sumptuous splendour, and nothing to redeem the want of mind, nothing to denote a comprehension of the poetry of soul, I cannot help saying to myself, the possessors have but entered beneath the vestibule of civilized exaltation; their communion and fellowship are yet with the Stiltons of the age, for all is outward and vulgar.

One of this class, a votary of Plutus, called upon an

artist who had been for many years occupied in carrying out a design, which he had formed in early life, of painting a series of connected pictures, and for this purpose he had never neglected an opportunity of studying nature, that he might be enabled in his representations to convey to others, nature's students, the emotions of pleasure which had been infused into his being. This person was introduced by a valued friend of the painter, with the hope that a sight of his works might awaken in him a desire to become a patron. The pictures in question were shown, but they were viewed with wandering eyes, and the explanations fell upon dull and listless ears. When they were all seen, this son of fortune exclaimed: "well, they are all very pretty, but of what use are they?" Sir, was the courteous reply of the Artist, since their inspection has failed to awaken agreeable reminiscences in your mind, they are to *you* of no use; but the Artist has afterwards been heard to express himself more pointedly, by remarking that if the most unintellectual animal could be endowed with speech, it would glance at a divine work of Appelles with the same query, 'Cui Bono'! and turn to revel in its more congenial sensual grovelling luxuries. Soul holds communion only with Soul, thereby creating a world for the heart to dwell in.

The age wants a Prometheus to rekindle within us, that intense love of the beautiful which the ancient Grecians felt, and which in their moral blindness, caused them to deify their deep emotions arising from their high appreciation of the beautiful, to worship the out-

ward form instead of the inward essence. Their marvellous wonders of art are yet before the living world to confirm and justify the accounts of their enthusiasm handed down by historians. Look at Greece and witness the proud remains of her glorious sculpture and architecture, which, after enduring for nearly three thousand years, serving as models to each succeeding generation, are left unrivalled. Phidias and Praxitiles are still the High Priests of the poetry of form and expression, and are looked up to and studied accordingly. Although the present age has none of the paintings of Apelles, Xeuxes, Appolodorus, Protogenes, or Metrodoras to judge by, yet are we convinced that their works must have equalled the sculpture, to have warranted the homage paid to these great men by their contemporaries. We learn how just and profound it was since Plato studied painting. Socrates was a sculptor by profession and declared that painters, the students of nature, were the only wise men. Æsop took the greatest pleasure in lounging in the artists' rooms; Marcus Aurelius received lessons in philosophy from a painter and maintained that it was these lessons which first taught him to discover the true from the false.

When Paulus Amelius sent to the Athenians for one of their ablest philosophers to educate his children, they selected Metrodorus, who had also charge of one of the Scipios.

Powerful must have been the effect upon the rising youth when Polygnotus, the greatest monumental painter, was decreed to be supported by the public ex-

pense, as a mark of national admiration for his great work, the Hall of Delphi. The glory and fortune of a great painter were in those days the property of his country, and the legislators rewarded him by a portion of the public expenditure. The educated and the wealthy were brought up with a conviction of the justice of this principle, so that when they became members of the government they considered it as a useful method of public expenditure, and such I hope will be the system of our own country when the people are made fully sensible of the enobling study of the beautiful in painting, poetry and music.

I will adduce but one or two other instances of the respect and homage paid to Greek painters, to show how useful they were considered in that age of greatness.

When Zeuxis became rich, he grew haughty and always appeared at the Olympic Games in a purple robe with his name in gold letters embroidered upon the border, but such was the regard in which he was held, that even this display of weakness, detracted nothing from the homage given to him.

Pamphilius, the Macedonian, combined literature with painting, and considered that the study of the Fine Arts should be embraced in a liberal education.

We well know the important use the church of Rome made of pictures, as tending to elevate and extend devotional feelings during religious worship.

I look upon the Fine Arts as holding the same relative situation in regard to the domestic arts in daily

use, as "belle lettres" writing does to literature; for we can express ourselves upon the common events of life in rude language, and be understood, but when we would speak of high and enobling emotions, which we desire another to experience, we must clothe our ideas in suitable elegant and correct language, or they fail of having their due effect—just as a doll or a coarse daub may amuse, as a toy, the infancy of mind, but diligent studious contemplation, as well as much manual practice are necessary before the painter is enabled to lay before the eye of others, the embodied expression of lofty sentiment.

Enjoyments, pleasures, delights, what are they but the echos of feelings within us, for the mind reflects its own own hue upon all things. "As a man thinketh so is he," says the inspired writer: what is education—religious, moral and intellectual, but a mode to prepare our minds to enjoy higher and more enduring pleasures than can possibly arise from the gratification of our mere animal nature.

The man with a lofty nobleness of soul eats that he may live, which is to enjoy, the man without such nobility, lives but to eat, and how lamentable is the result. The glutton, says the old proverb, digs his grave with his teeth.

Man is a social being, made to enjoy communion with his fellow man by his sympathies as the bond of union; but the man of deep stiring sentiments cannot herd with one who is only sensual, for if the former gives utterance to what he feels, he talks as to the idle

wind, which carries his thoughts into an empty void where there is no reverberation, and the sensual one is annoyed and mortified to be made to feel his inferiority, when perhaps he looked upon himself as being an equal in the social scale. In these two states of different minds, made so by culture in the first and neglect in the last, we perceive the wisdom of practical humility, in order to prevent angry feelings being called into activity, arising from wounded self-love.

How shall I illustrate my remarks that they may become practical! Let us instance a young man of wealth who has a passion for fine horses. What is the character of his pursuits, pleasures and companions? Is not his income swallowed up in expenses of riotous living, in debauchery and low sensual indulgences? What has become of the early emotions of his childhood for the beautiful, which if they had been cherished, would have ripened into an active principle, a never ending source of happiness, to be carried with him into an after state; for man alone is endowed with this capacity,—it is his proud prerogative, which if cultivated grows with his growth and strengthens with his strength. He has allowed the animal nature to be more powerful than the spiritual, and he is forced to find companionship with kindred spirits, for he can endure no other. Can any one deny that if this early dawning of the mind had been cherished and directed, it would not have failed to give a higher range of enjoyment. We perceive from this instance how true the remarks of Pamphilus when he declared the neces-

sity of making the study of the Fine Arts essential to a liberal education, which if generally adopted, would elevate man and the age in which he lives.

Greece would never have flourished and have occupied her lofty position among nations, had she neglected to pay this devout homage to the sublime and beautiful. Her people would have remained, idolatrous barbarians instead of civilized idolaters; but time and your patience would fail me were I further to attempt to do justice to the subjects of this address; talents more lofty and eloquent than mine must be employed, and many hours consumed, and yet the utility of arousing into active life this dormant principle of our nature, this *Cui Bono*, remain unacknowledged, unconfessed. In conclusion, however, I humbly place the subject before you for your future consideration, whether or not shall we in our day of moral privileges, neglect to ennoble ourselves, by cultivating those heavenward aspirations of our early years, implanted within for the wisest and most benevolent purpose? Shall we pass from this state of being and leave nothing behind to redeem our memory from oblivion with those who succeed us!— Let us at least make the attempt to appreciate the labors of those who study the beautiful, and devote their life to bring their works before us that we may with more reason hope to produce and mature another Apelles.

PROPOSALS

FOR PUBLISHING THE

FORTY HISTORICAL OR ATMOSPHERIC AMERICAN LANDSCAPE SCENES,

PAINTED BY G. HARVEY, A. N. A.

The entire work will consist of Eight Numbers, of five Views, to be beautifully colored, to resemble the Original Drawings, with a chapter of Letter Press to each Engraving.

TERMS—In ornamental covers,	\$10 00
Elegantly bound,	11 00

THE Artist, Mr. Harvey, in placing his labors thus conspicuously before the Public feels it an incumbent duty to give a brief sketch of the circumstances which have led to the step, that he may be free from the imputation of unworthily requesting an extensive support, and with this view he will commence by making an extract from his Autobiography which appears as a preface in the first Number already published.

—“In 1827 I entered upon the line of Portrait Painting, in miniature; I pursued it for nine years with an assiduity that impaired my health. Country air and exercise being recommended me, I purchased a tract of land on the majestic Hudson; built a cottage after my own plan; amused myself by laying out grounds, and

gained health and strength by the employment. These exercises in the open air, led me more and more to notice and study the ever-varying atmospheric effects of this beautiful climate. I undertook to illustrate them by my pencil, and thus, almost accidentally, commenced a set of Atmospheric Landscapes. The number had reached twenty-two, and as yet I had no thought of publication, when business called me to Europe. I carried them with me; and while in London, I occasionally attended the monthly *conversazione* of Artists: at one of these I accidentally heard a gentleman, on leaving a little knot of connoisseurs assembled round my port-folio, pass a most flattering eulogium on the contents. I felt the more elevated by his praise, on learning that he was Professor Faraday, the able successor of Sir Humphrey Davy. At Paris, while partaking of the courteous hospitality of the American Minister, Gov. Cass, my port-folio was sent for, and received the approbation of that gentleman and his guests. Gov. Cass retained my drawings for a week: on returning them to me, he recommended that I should have them engraved; and suggested that it might be done at once, while I was in Paris. I was too diffident, however, of their popular merit, to risk so expensive an undertaking. On my return to New York, my personal friends encouraged me in the project; and at last I made up my mind to lay the Original Drawings before the Boston public; conceiving that I owed it to that City, where I had received liberal encouragement in

my previous pursuits, to give to them the opportunity of originating the work of publication. I cannot refrain from here inserting voluntary testimonials of approbation from the most distinguished Artists of the country."

Cambridge Port, 8th July, 1840.

George Harrey, Esq.

Dear Sir—As it is no less my pleasure than my duty to give praise where it is due, I am unwilling that you should leave Boston without knowing how much I have been gratified by your beautiful Drawings of American Scenery. To me it appears that you have been not only successful in giving the character of our Scenery, but remarkably happy in clothing it with an American Atmosphere, which you have expressed with equal truth and variety.

Heartily wishing you the success you deserve,

I remain, Dear Sir,

With sincere regard, yours,

Wm. ALLSTON.

New-York, July 17th, 1840.

My Dear Sir—After the highly commendatory letter of the best judge and critic in the country, (W. Allston, Esq.) I feel that any thing I can say of your exquisite collection of Landscapes, illustrative of American Scenery, and the Seasons, and Times of Day, would be superfluous. But after the pleasure I have received in examining your productions I cannot forbear expressing to you my gratification at the success with which you have accomplished the union of excellencies in them seldom united. I mean a judicious and poetic selection of scene and congruity of incident, combined with a truth and detail in the expression of every object you have selected.

I sincerely hope, and believe, that your labors and genius will receive the reward they so richly deserve.

Believe me, dear Sir,

With real regard, your friend and senior,

SAMUEL F. B. MORSE.

To George Harvey, Esq.

Philadelphia, October 1st, 1840.

George Harvey, Esq.

Dear Sir—After a careful inspection of your Portfolio of Views in the United States, which you promise to publish, I am of opinion that they contain the essential requisites of excellence, accuracy of delineation, with tasteful execution. Should your success in their publication prove equal to their merit, you will have reason to be satisfied with public encouragement.

Very respectfully, your obedient servant,

THOMAS SULLY.

“In conclusion, I would observe, that the first plate offered to the public will be a faithful specimen of the style and execution of the series. Each plate will be accompanied by a page of letter-press, explanatory of the effects attempted, whether Pictorial, Historical, or Incidental. Being, however, less practiced with the pen than with the pencil, I have obtained the promise of my friend WASHINGTON IRVING, Esq., to revise my manuscript.

GEORGE HARVEY.”

AFTER this Preface and the other portions of the Number were printed and all the plates engraved, he could find no print colorists in the country of sufficient talent to color them to his satisfaction,—determined to

issue the work in a style that would realize the expectations of his friends, he had but the alternative, either to abandon it or make a voyage across the Atlantic with the engravings. The latter was the one adopted. After diligent search in London and many trials to find those who could carry out his intentions, he succeeded. Towards the end of his sojourn there, a friend requested permission to show to Her Majesty the Number which he had carried with him (and which was begun and completed in the City of New York,) and also the contents of his port-folio. This was a distinguished and an unexpected honor—it is superfluous to say it was gladly embraced, and when the Court were about leaving for Windsor, they were returned after a fortnight's detention accompanied by the following letter.

Buckingham Palace, December 6th, 1841.

My Dear Sir,

Herewith I return you your two Port-folio's, and am commanded to communicate to you the gratification which the inspection of your Drawings has afforded to the Queen and H. R. H. Prince Albert.

You will receive from Sir Henry Wheatly or from Mr. Glover, the Queen's Librarian, the official communication respecting the mode in which the Royal Patronage will be extended to your very interesting work, and with my best wishes for its success.

I remain yours very faithfully,

CHARLES A. MURRAY.

To George Harvey, Esq.

SUBSEQUENTLY, hearing that his work had been the subject of conversation in the Royal Circle, and that

these Drawings had served to evidence the rapid strides to our greatness and prosperity, caused him to think of publishing it also in London. This was finally determined upon, and in a letter to his friend at Windsor, he requested permission to dedicate the English Edition to Her Majesty, he briefly mentioned the reasons why he thought the work was suitable for such an honor, inasmuch as we did but reflect the greatness of the parent country, having been educated and indoctrinated in their maxims and principles, and to make this obvious, he briefly reviewed the state of the Colonies emanating from France, Holland, Portugal and Spain, contrasting their state with our own. Shortly after he received through the office of Sir H. Wheatly, the information that the honor was granted.

WHEN he returned to New York he found the country still laboring under the depressing effects of the money revulsion, &c. In such a state of things the prudent course was to deliver to his patrons their Numbers, and to wait the revival of better times before he attempted to solicit that support which will justify him to continue it to completion. Believing that the day of adversity has passed, he ventures now to lay his work before the public, pledging himself that if he receives sufficient encouragement, no exertions shall be wanting to make it worthy of being placed on the Drawing Room table of the most refined of either country.

THE drawings are intended to give the History of

the day and year, under the various atmospheric effects of storm and calm, of sun shine and gloom. The letter press will be devoted to an explanation of the engravings, and of the incidents connected with them. As a specimen he refers to the first Number now published, which is sold at the low price of Ten Dollars in covers, or Eleven Dollars bound, a copy of which can be seen at the desk free, and those wishing to subscribe will there have an opportunity.

It is not possible, within the limits of a catalogue, to give even an outline of the subjects which are to serve as texts for the chapters accompanying each plate; Mr. Harvey, therefore, begs those who may propose to become subscribers, to read the letter press, attached to the published part of the Forest Scenes, as offering the best kind of explanation of his design, in regard to the treatment of the future numbers, which is to aim at giving a correct idea of the progress of civilization from the earliest Colonial times. For this purpose he has selected Daybreak for the opening chapter, as being appropriate and typical. The time of day and the locality of the other views, will serve to indicate the subject to be embraced beyond the brief explanation of each plate.

He is however diffident of his ability to do the subject that justice which his ambition prompts him to desire. For this cause he had hoped to have enlisted Mr. Irving as Editor, and in the frequent familiar conversations with him, Mr. Harvey had thought he had obtained his consent, and accordingly in the prospectus which was first published, it was so announced. Mr. Irving, has however, declined that office, upon the complimentary plea, that he thought the Artist was fully competent, and consequently better able to carry out his intentions than a second person, but he has

kindly consented as a friend to revise the manuscript. Since this understanding has taken place, now nearly four years ago, Mr. Harvey has devoted all the leisure which could be spared from his pursuits as an Artist, to qualify himself for the task, that has thus devolved upon him, and accordingly from time to time he has dotted down his thoughts, and such gleanings, as would serve the object in view.

CATALOGUE.

No. 1.

DAY-BREAK.

Leather Stocking's Expedient, *vide Cooper's Prairie*,
vol. 2nd.

No. 2.

SUN-RISE.

A distant View of Flatbush, Long Island, and the Ocean,
from Greenwood Cemetery.

No. 3.

SUN RISING.

Aqueduct on the Pennsylvania Canal, near Hollidaysburgh.

No. 4.

MISTY MORNING.

Saw Mill, near Toronto, Upper Canada.

No. 5.

MORNING RAINBOW.

From the grounds of R. Donaldson, Esq., Dutchess County,
N. Y.

No. 6.

A GLEELMY EFFECT.

Hollidaysburgh, Pennsylvania, at which place the Inclined
Planes commence to cross the Mountains.

No. 7.

AN AUTUMNAL FOG.

Cataract on the estate of R. Donaldson, Esq., E. Y.

No. 8.

SPRING SCENE, AFTER RAIN.

"Woolfert's Roost," the residence of Washington Irving,
Esq.

No. 9.

CIRRO CUMULOUS CLOUDS.

Houses on a Tobacco Plantation, Virginia.

No. 10.

MORNING SKY.

Mountains, from near Kaatskill Village.

No. 11.

CIRROS CLOUD changing to CUMULI.

Kenyon College, Gambia, Ohio.

No. 12.

CUMULOUS, or THUNDER CLOUD.

Portland Pier, Lake Erie, one of the proposed termini for the Erie Rail Road.

No. 13.

RAIN CLOUDS GATHERING.

Scene amongst the Alleghany Mountains.

No. 14.

INDIAN SUMMER.

Grist Mill, on the Fredericktown Rail Road, Maryland.

No. 15.

SNOW STORM.

New Settlers making Maple Sugar.

No. 16.

RAIN STORM.

Cider Mill, at Reading, Connecticut.

No. 17.

THUNDER STORM.

Shore at Long Branch, New York—high tide.

No. 18.

WIND STORM.

The Mouth of a Coal Mine, near Wheeling, Virginia.

No. 19.

AUTUMN.

Crossing the Ford, Gigantic Sycamores, Owl Creek, Ohio.

No. 20.

SPRING.

Burning Trees, in a Girdled Clearing, Western scene.

No. 21.

Remains of the Table Rock, Niagara Falls.

No. 22.

TITLE PAGE.

Emblematic of the Progress of Civilization, from the
Log Cabin, to the highest achievement in Architecture
and Commerce.

No. 23.

WINTER.

MFA-DP
Impeded Travellers, in a pine forest, Canada.

No. 24.

SUMMER.

A Road Accident, Thornville, Ohio, through an opening
of the Forest.

No. 25.

SUBSIDING STORM.

Mountain Scene.

No. 26.

A MOTTLED SKY.

Mill Dam, at Mount Vernon, Ohio.

No. 27.

AFTERNOON RAINBOW.

Boston Common, from Charles Street Mall.

No. 28.

NOON.

Farm Buildings, near the South Line of Michigan.

No. 29.

A SULTRY CALM.

Pittsford, on the Erie Canal, N. Y.

No. 30.

AFTERNOON.

Hasting's (on the Hudson) Landing, Palisade Rocks in
shadow, N. Y.

No. 31.

AFTERNOON, LOOKING NORTH.

Scene on the Potomac, Virginia.

No. 32.

A BRILLIANT AFTERNOON.

Niagara Falls, from the Canada side.

No. 33.

SHADOWS OF EVENING.

Canal Scene, amidst the Alleghany Mountains.

No. 34.

SUN NEAR SETTING.

Jersey City, from the foot of Cortland street.

No. 35.

EARLY TWILIGHT.

Kaatskill Landing, from the East bank of the Hudson.

No. 36.

SUNSET.

The Outlet of Cayuga and Seneca Lakes, N. Y.

No. 37.

NIGHT-FALL.

St. Thomas' Church, Broadway, N. Y.

No. 38.

EVENING TWILIGHT BOW.

Light Houses on the High Lands of Neversink, N. J.

No. 39.

MIDNIGHT.

Aurora Borealis, Fishing by torchlight.

No. 40.

MOON RISING.

Western Prairie—Hunters aroused by Buffaloes passing
over the distant hill.

No. 41.

SPRING.

Burning Trees, vide the published work.

No. 42.

SUMMER.

A Road Accident, Thornville, Ohio, do.

No. 43.

AUTUMN.

Gigantic Sycamores, Owl Creek, do.

No. 44.

WINTER.

Impeded Travellers, in a pine Forest, do.

These are the originals from which the Engravings were made.
For explanations see the work.

No. 45.

COMPOSITION LANDSCAPE.

No. 46.

Miniature Portrait, in shadow.

No. 47

Miniature, painted in 1825.

No. 48.

Miniature of G. Thompson, Esq.

No. 49.

Vestal.

No. 50.

Portrait of a Lady.

No. 51.

THE OLD COTTAGE.

Which Woolfert Ackor retired to when he left the Civic Councils of New Amsterdam, vide the Knickerbocker Magazine. The sketch was taken previous to the additions made by Washington Irving, Esq.

No. 52.

WOOLFERT'S ROOST.

The residence of Washington Irving, Esq., the old walls supposed to have been built as early as 1656, were rigidly preserved from demolition. The gables and porch are additions. Nyack is seen on the opposite shore.

The following three continuous or Panoramic Views of the Hudson looking from Harvey's Marble Quarry Dock, showing the scenic character of the Hudson for 60 miles.

No. 53.

SUN RISE.

View looking down the river South. The point in the extreme distance is New York. The bluff land on the right is near Fort Lee.

No. 54.

NOON.

View looking West or across, showing the Palisade Rocks in parallel perspective. Schooner loading with limestone.

No. 55.

AFTERNOON.

View looking North. Hasting's Steam Boat Landing on the right. The West Point Mountains in the distance.

No. 56.

A Cottage on the Moore, English Landscape.

No. 57.

A VIEW.

Taken from the Terrace of Saint Germain. The aqueduct seen in the distance supplies the fountains of Versailles with water. On the sign board of a "Cafe" is written "Ici naquit Louis 14th."

No. 58.

THE back of an ENGLISH FARM HOUSE.

The Housekeeper reading a letter to the Carter with Turnpike Tickets in his hat.

No. 59.

A CAMERA VIEW of the HUDSON.

Looking North, from the hill near the Hamlet of Hastings, in the distance is Beekman Town, and beyond it is Sing Sing, on the opposite side is Sneed's Landing. Piermont the commencement of the Erie Railway, and Nyack. The mountains in the extreme distance are the High Lands near West Point.

No. 60.

A COMPLIMENTARY LETTER
FROM FLORA,Grouped so as to
read thus.

Holly Hock—Aspiring.

Mignonette—Worth and Loveli-
ness.Convolvulus—Worth sustained by
affection.

Scarlet Lilly—High Souled.

Periwinkle—[W] Pleasures of Me-
mory.

Do [Blue] Early Friendship.

Yellow Jasmine—Grace and Ele-
gance.

The pleasures of
memory of our ear-
ly friendship, when
grace and elegance
were to be seen by
the side of high
souled worth and
loveliness, causes
me to aspire in all my
actions to be worthy
of your affections.

No. 61.

EULOGY CONVEYED BY
FLOWERS.Which are grouped to
read thus.

Moss Rose Buds, Confes-
sions. The three indicate
the period when made. The
one bursting into full bloom,
refers to the present time.

Moss Rose—Many superior
merits

Blue Larkspur—[Perennial]—
Constancy as it is placed
in light and shade, may be
considered as an emblem of
life.

White Pink—Fair and Fas-
cinating. It being placed in
the back ground is to be con-
sidered as not being as highly
prized as the others before it.

Golder Coreopsis—Always use-
ful.

Verbena—Great Sensibility.

White Jasmine—Amiability.

Damask Roses—Youthfulness.
Their position indicate retir-
ing modesty.

At other times of my
life have confessions
been made of the senti-
ments which I entertain
towards you, but your
many and superior mer-
its amply justify me in
repeating them, for your
constancy through all the
lights and shadows of
life is obvious to every
one, and this notwith-
standing that you are
fair and fascinating,
which last quality, in
many persons constitute
their only claim to re-
gard; with you it is
placed in the back ground
by your other nobler
qualities of constant
cheerfulness, great sen-
sibility, amiability, and
modest youthfulness.

The porcelain Vase resting upon a Dictionary of Flora,

is designed to call attention, to the meaning of the group to be found in that book. The unused pens and inkstand and the unlighted taper, are cast into shadow by the more pleasing language of Flowers, and indicate the subordinate utility of writing materials to three lovely emblems of nature.

No. 62.

Buildings on the South border of Lake Mahopac.

No. 64.

A Brunette.

No. 65.

GERVARTIUS.

From the original Painting, by Vandyke.

No. 66.

Ideal Portrait, done 1825.

No. 67.

LOCUST WOOD.

Near Hastings, the residence of John Anthony Constant, Esq.

No. 68.

WEST POINT.

From Constitution Island.

No. 69.

GLEANNING.

From a sketch in Kent, G. B., exhibited in the Royal Academy, in 1839.

No. 70.

THE KAATSKILL MOUNTAINS.

Taken from the Terrace at Hyde Park, an Autumnal Scene.

No. 71.

The return from the Garden, Portraits.

No. 72.

St. Mary's Lake, near White Plains.

No. 73.

English Composition of Park Scenery.

No. 74.

SERIOUS THOUGHTS.

On the First Born, a free copy.

No. 75.

FRUIT.

Copied from Nature.

No. 76.

Do, the Peaches are the French Wool Cling Stone.

No. 77.

TULIP.

Copied from Nature, in 1816.

No. 78.

BLUSH ROSE.

From Nature.

No. 79.

The residence of — Langdon, Esq., Hyde Park.

No. 80.

A large Oak, on the Terrace at Hyde Park.

No. 81.

The Bridge on the same estate.

No. 82.

The published Print.

No. 83.

Do.

No. 84.

A Road Scene, near Harper's Ferry, Virginia—Afternoon.

No. 85.

Stone Henge, G. B.

No. 86.

One of the Cataracts on the estate of — Langdon, Esq.

At the lowest end, a glimpse of the same Torrent.

No. 87.

A VASE OF FLOWERS.

In an ornamental recess.

No. 94
N A R C I S S U S

AT THE FOUNTAIN IN THE GROVE.

THE story of Narcissus has for many thousand years been descanted and dwelt upon by every person acquainted with ancient Grecian mythology, and is generally supposed to symbolize undue self-love; but Pausanias ridicules this application as being incorrect, which in his time was the commonly received one, as it is also now in ours. He believed the true legend to have been that which gives his birth-place at Thespiis, in Bœotia, Greece. His reputed father, Cephissus, having done his countrymen some important service, they, besides deifying him as a water-god, named one of the principal rivers after him, and erected an emblematic statue to his honor in a consecrated spot. Thus his offspring would necessarily occupy an important position in the public estimation, which accounts for the remembrance of Narcissus in the legends of the age. He was remarkably beautiful, and closely resembled his twin sister, to whom he was tenderly attached, and who used to accompany him in the chase, wearing similar attire. She died young.

From these few facts, it is easy to imagine how his grieved spirit would mourn her loss. The usual haunts of gayety could not be grateful to him, and he would consequently shun them. The gloom of the shady groves, however, being more consonant with his

sad feelings, would be sought, that in their retirement he might indulge those tender musings which wounded souls ever love to dwell upon. In these silent shades he could pour out his sorrows and invoke her name, in the hope that the departed spirit might compassionate his sorrows, and grant him the happiness of again holding sweet converse with her; but all the response permitted to be made to her oft-repeated name was the cold mockery of his own voice, flung back by mysterious Echo. I have supposed him to have visited the spot consecrated to his father's statue, which is compassionately looking upon him. Pale and exhausted, he has sunk on the grassy bank—his brain disordered, from the vain expectation that the voice, which answers him from amidst the pile of rocks on the opposite side, is that of his lost sister. The last impassioned call has produced no other effect than a louder response, but which his overwrought feelings causes him to believe is from her spirit hovering near. Accidentally leaning over the grassy bank, lo! he beholds her well-remembered form and features, in shadowy faintness, bending to look upon him. He smiles a cheerful recognition—the smile is returned; he murmurs forth in a low cadence his gladness—he sees the lips move, but no sound is heard other than his own voice, broken by the rushing of the fountain, the monotony of which assists in lulling him to repose; he hangs over the reflected image in melancholy contemplation, till the presiding spirit, commiserating his sorrows, suffers him to sink to rest, in the happy belief that his beloved sister has called him away. From that sleep he awakes no more; but his memory still lives, and the flower that bears his name has ever since exhaled to the surrounding air its sweet incense, and droops its head as if in sad remembrance.

No. 88.

THE OLD RUIN at NEWPORT, R. I.

Since the publication of Mr. Wheaton's Scandinavian remarks, it is conjectured that this building was erected by the descendants of Thorfin, as a place of refuge from the attacks of the Indian nations about the 14th century.

No. 89.

A WOOD STATION.

At an Escarpment of Rocks, at Harper's Ferry—Noon.

No. 90.

The published Print.

No. 91.

Do.

No. 92.

A view from Hyde Park Terrace, looking across the river.

No. 93.

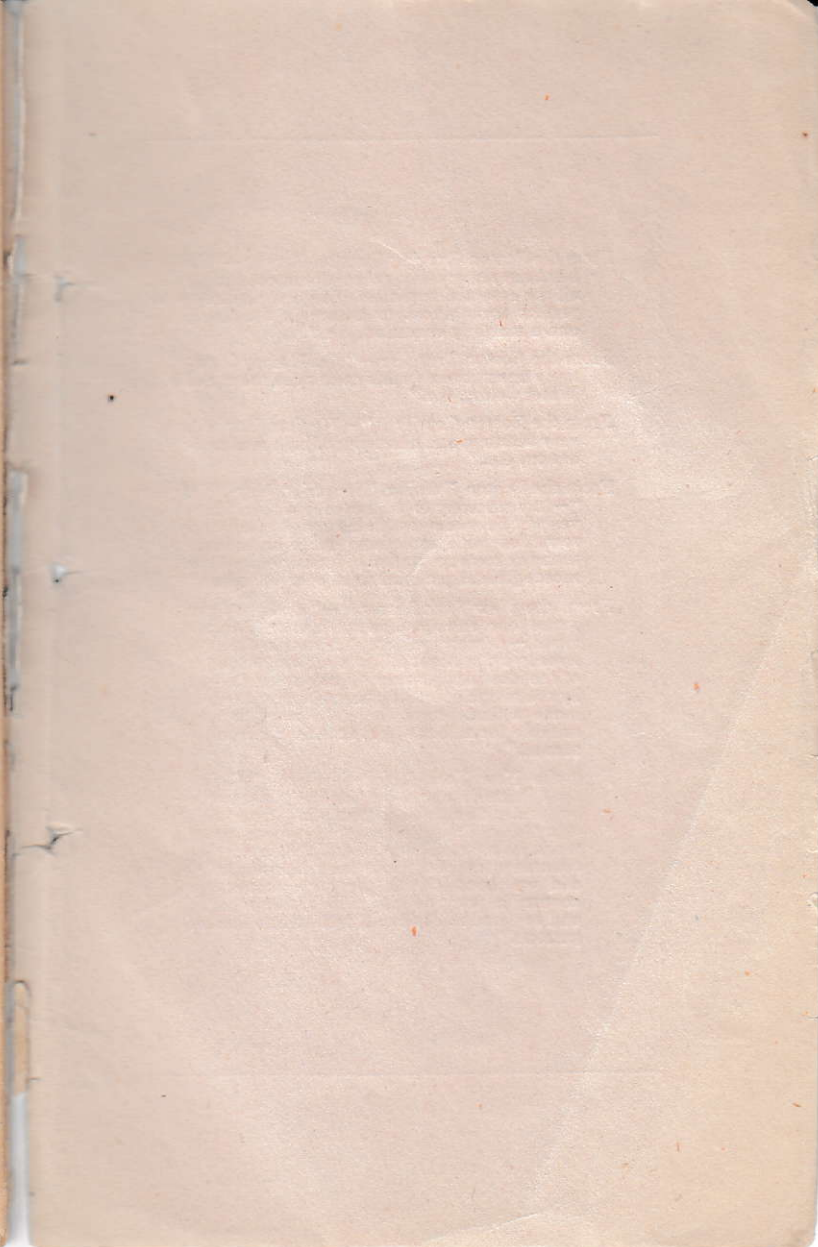
A do do do, in continuation of the above, looking North.

The Kaatskill Mountains in the distance.



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Museum of Fine Arts, Boston



From the Boston Evening Gazette, May 20.—“He has been remarkably successful in combining all the essential requisites of a good picture—perfect truthfulness to nature in the detail, and a masterly execution, &c.”

From the Boston Traveller.—“Mr. Harvey is entirely unsurpassed in this country in the use of Water Colors, &c.”

From the Boston Courier. —“We thought them very beautiful and deserving of high commendation, &c.”

From the Boston Evening Transcript, May 18th. —“It is sincerely to be hoped, that Mr. Harvey will be encouraged in his undertaking, and rewarded with something more substantial than the mere reputation of having offered the most splendid pictorial work ever published.”

From the New York Mirror. —“And we have found our anticipations much more than realized,—A view of St. Thomas's Church, Broadway, at night fall is a striking example of the idealizing powers of true art, &c,—yet by the magic effect of atmosphere, &c,—it is made a fine picture, &c.—The work is very suitable for a holiday gift at this appropriate season.”

From the New York Knickerbocker. —“Being the admirable and most faithful illustrations of Spring, Summer, Autumn and Winter, &c. The Queen having stamped the character of work, its reputation in Great Britain may be counted upon with something like certainty and we must indulge the hope that in this country a work so creditable to the republic and so admirable in itself, will find no lack of patrons.”